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THE

HORSEMAN.

A

WORK ON HORSEMANSHIP;

CONTAINING

PLAIN PRACTICAL RULES FOR RIDING, AND HINTS TO THE READER ON THE SELECTION OF HORSES.

TO WHICH IS ANNEXED

A SABRE EXERCISE

FOR MOUNTED AND DISMOUNTED SERVICE.

BY

H. R. HERSHBERGER,

Instructor of Riding at the U. S. Military Academy.

WITH CUTS, ILLUSTRATING THE VARIOUS KINDS OF BITS, PACES OR GAITS OF THE HORSE, AND PRACTICES FOR THE ACCOMPLISHED HORSEMAN.

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TO

THE CORPS OF CADETS,

OF THE UNITED STATES MILITARY ACADEMY,

THESE

HINTS ON HORSEMANSHIP

ARE

RESPECTFULLY DEDICATED

BY

THE AUTHOR.

Gift
Tappan Presb. Assn
2-9-1933

PREFACE.

After a connection of nearly nine years with the cavalry service, and a close observance of everything relating to horsemanship, the author of this work has endeavored to convey practical information on all equestrian exercises by an easy and progressive method.

To make the work more intelligible and interesting to all admirers of the horse and his performances, *stable* and *jockey-terms* have been substituted for all *hard names;* and as it is almost exclusively devoted to the art of riding, any reference to the veterinary art and all anatomical descriptions, with their technicalities, have been studiously avoided.

These instructions are arranged on a concise and comprehensive plan, and all extraneous or superfluous matter is entirely excluded; so that the reader, as he advances, can see these principles clearly and perspicuously elucidated.

The points of the horse, indicating his action, strength, wind, etc., as exhibited in his external structure, can be advantageously studied even by the superficial observer.

The practices in leaping, running at the heads and rings, and pistol firing, are particularly designed for the amusement and instruction of volunteer cavalry.

In order to preserve the methodical arrangement of the course of instruction, and facilitate the study, some remarks on the conformation of the horse, his defects and vices, with their remedies, etc., are contained in separate chapters interspersed throughout the work.

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THE HORSEMAN.

PART I.

In treating of the conformation of the horse in connection with horsemanship, we shall, as simply and succinctly as we are able, explain the principles upon which his usefulness depends.

The points as exhibited in the external structure of the animal, will enable even the inexperienced to judge of his powers with considerable accuracy. The horse has various duties to perform under the saddle, and, therefore, we must judge from his conformation what should be required of him; what combination of powers will enable the animal to discharge most of these duties well, and all of them to a certain extent.

We require from one kind of horse, the qualities of a hackney; one that is pleasant, strong and safe, for a traveller; one, bold, strong, active and spirited, for military purposes; another, with more action and endurance, for hunting; and, lastly, one in which the greatest action and speed are combined, for racing.

In the first place, it is necessary to give a sketch of the horse, by which we will endeavor to elucidate these principles, and render the study of horsemanship more interesting.

CHAPTER I.

ON THE POINTS OF THE HORSE.

It will be observed that the shoulder blade and the lower bone of the shoulder are not connected together in a straight line, but form a very considerable angle with each other. This angular construction is also in the hinder quarters. (*See Plate* I.)

The oblique or slanting shoulder is indispensable in the horse from which action and speed are required. The stride of the animal depends much on the elevation of the fore parts; for in proportion as the point of the shoulder is brought forward and elevated will be the forward action and elevation of the limb, or the space passed over at every effort.

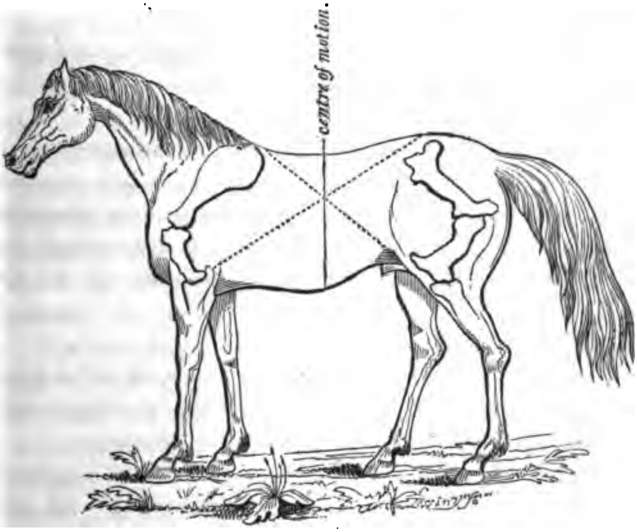
In the upright shoulder it is scarcely carried beyond the point at which it is placed in the cut, and, consequently, the horse cannot have *reaching powers.*

There is less concussion when the shoulder is placed well forward. The horse is also safer; for, having less weight lying before the legs, he is not so *likely* to have the centre of gravity thrown before them by any accidental trip; besides, the rider is obliged to sit well to the rear of the shoulder point.

Horses with upright shoulders have more muscle than those with oblique ones.

The rising and reaching powers in the fore parts

Plate I.—Sketch of the Horse, showing the bones of the quarters, &c.



depend more upon the obliquity of the shoulders than the bulk of muscle.

Horses of action, therefore, have oblique or slanting shoulders, those for draught upright and muscular ones.

The elbow joint being the centre of motion, it is important that the distance from that point to the withers should be great, as the whole of the lower part of the leg is to be raised.

This action is on the principle of the lever. It will appear obvious to the reader that, in proportion as the weight is more distant from the centre of motion, the greater degree of energy must be exerted to raise it; likewise, that the greatest advantage is derived when the power is applied in a line perpendicular to the arm of the lever. A deep elbow, therefore, indicates power of action.

The arm should be long and muscular, for in proportion to the length of muscle is the degree of contraction of which it is capable; and in proportion to the degree of contraction of muscle will be the extent of motion in the part of the limb beneath. This formation is indispensable in the racer and hunter.

A horse with a short arm will be found deficient in stride.

As it is essential for the haunch-bones to be oblique for the more advantageous action of the muscles, it is necessary to look for depth of hip, by drawing a line from the loins to the point of buttock. The strength of these parts (as in the shoulder) consists more in the

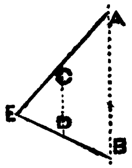
advantageous direction of the bones than in the bulk of muscle.

The action of these bones is also on the principle of the lever; consequently, it becomes important to select a horse with a deep and long quarter; the shorter the leg below the hock, the less muscular exertion is required to raise it.

The distance from the stifle joint to the point of buttock, and from the latter point to the hip or haunch-bone, cannot be too great.

The stifle joint should be on a vertical line with the haunch or round-bone.

To illustrate the action of the fore and hind quarters more fully, the following figure will represent the shoulder-blade and shoulder-bone, which form an angle, thus:—



By applying a force at A and B, the extremities can be brought together with less exertion than if applied at C and D; hence it is that the points of the shoulder-blade (A) and the elbow (B) are further from the point of the shoulder (E) in horses of action and speed than in the common draught horse.

The longer these bones are, and the greater the

distance the points A and B are separated, the longer, of course, must the muscle be to bind them; and the longer the muscle, the more capable it is of contraction; and, consequently, the less exertion is required to raise the leg.

If these points were closer, the contraction of the muscle would be much less, and the point of the shoulder could not be sufficiently projected and elevated; nor could the leg be raised and advanced to make a good stride.

The reader must now perceive that the action of the bones, in the angular position they are placed in the shoulders and hinder quarters, is upon the principle of mechanical forces. The elbow is the centre of motion; and at each contraction of the muscle connecting the arm of the lever or shoulder-blade and the arm, the leg is raised, and the point of the shoulder projected and elevated.

As the horse breathes only through the nostril, it should be wide and expanded. This is a very striking feature in the thorough-bred horse. The nostril should be thin and elastic, so that it may more readily yield when the necessity of the animal requires a greater supply of air.

The lips should be thin and without wrinkle; for, if thick and hanging, they are almost insensible to the bit.

A long and narrow mouth is desirable, as it indicates sensitive bars. A horse with a short and wide mouth bears heavily upon the bit. A wide under jaw shows a

capacious windpipe, so essential to the respiratory powers of the horse.

The eye should be large and somewhat prominent, and the eyelid thin and delicate. The expression of the eye enables us to judge pretty accurately of his temper and disposition. If much of the white be seen, it is objectionable.

A long neck is preferable to a short one; for there are few horses of extraordinary speed that have not a long and slender neck. The race horse, at the top of his speed, extends his neck in order that the air-passages may be as straight as possible.

The back should be straight and short, though sufficiently long to admit the saddle between the shoulders and loins.

Hollow-backed horses are generally easy movers, but they cannot carry a heavy load nor endure much hard work.

A horse that is *ribbed home*, or where there is little space between the ribs and hip bone, is preferable, when endurance is required or weight to carry. He is "easy kept," but deficient in *bottom* and speed.

The distance between these points is too short to allow a full action of the hinder parts in *gathering*.

Were a horse perfectly formed in the hind quarters for speed, his gathering or propelling powers would be materially diminished, if "short coupled."

A judge of a horse will at once perceive the defect in a *roach-backed* horse. When the curve is outward, it is

difficult to adjust the saddle properly; for, as his head is carried too low, it is thrown upon the withers. His hind legs are too much under him, and he frequently overreaches himself.

The loins should be full, broad and muscular. The strength of the back and the action of the hinder extremities depend much upon this point.

A horseman never fails to select a horse that is "wide across the kidneys."

When the horse is somewhat drooped in the croup and wide in the quarter, he is termed ragged-hipped. This materially diminishes his beauty, but indicates great powers from the angular position of the bones.

It is important that the stifle muscles *show full* when standing behind the horse. As this is a point in beauty, horses of this description are much sought after for their fine appearance in harness.

The tibia, or leg bone, should be long, and the muscles covering it prominent and bulging, not tapering.

The hock should be deep in proportion to the length and breadth of muscles in the quarter. The cannon should be short and flat.

The pasterns of the hackney and traveller should be short and somewhat slanting, yet far less so than those of the racer and hunter.

The oblique or slanting pastern is essential to pleasant action, as there is less concussion.

The foot should be in proportion to the bulk of the horse—open at the heel and high.

The chest should be moderately large. A horse with a very large chest will answer the purposes of draught; but he is not adapted for the saddle, at least when speed and endurance are the objects. He will have too much weight to be impelled, and furthermore, cannot endure the constant shock upon his fore legs.

The most desirable form will be depth at the girth and a swelling out, or barreling, behind the elbow; also a wide chest, or, at least, so much so as will preclude the possibility of an interference in the fore feet (which is common with narrow chested horses) when turning suddenly to the right or left.

A judge of the horse dislikes to see the chest or breast bone too high from the ground; or, in other words, "too much daylight under him."

Horses with a long arm are generally rough and unpleasant in their gaits; the action being high or lofty, with little knee action.

A hackney or lady's horse should have a short arm and a long cannon, which will give sufficient knee action for safety and speed.

The knee should be wide, compared with the arm above, and the cannon, or shank bone, below.

CHAPTER II.

Section I.—*Horse Equipments.*

The saddle should be proportioned to the size of the horse, and so constructed as to press only upon the ribs on either side of the backbone, leaving a thorough channel above the spine.

The seat of the saddle should be long enough to admit of a free action of the rider's thighs when galloping; if too short, the rider's position will be constrained. The highest part of the saddle should be behind its centre, for the rider will then be enabled to seat himself without stirrups or effort.

In adjusting the saddle upon the horse's back, the pressure should be entirely clear of the shoulders and loins. If the saddle is placed upon the withers, the action of the shoulders is confined; and if the weight is thrown upon the loins, which is the weakest part of the back, the horse will tire the sooner. Besides, it places the rider in rear of the centre of motion, which diminishes the clasp of the thighs and calves, and he becomes the sport of the horse's movements.

This admits of easy illustration. For example, stride a pole six feet long, which is turned to and fro horizontally or vertically, on a pivot fixed in its centre, and you will at once perceive that the nearer you approximate

the pivot or centre of motion, the easier you can preserve your equilibrium.

The pommel should be as low as possible, but not resting on the point of the shoulders. A high pommel always threatens the rider with rupture.

A high cantle is also objectionable, as it tends to throw the rider off his balance, when in the act of passing his leg over in mounting and dismounting, particularly if the horse is restive.

A high cantle properly constructed is, however, a great support to the rider on a long journey, without being an injury to the horse.

The panels of the saddle should be sufficiently wide not to cut or bury into the horse's ribs; but if too wide and extended below the point of pressure, the saddle bulges, and consequently the clasp of the rider is diminished.

The skirts or flaps should be long and wide enough to prevent the rider's clothes being soiled; and the padding between them and the horse's sides, below the panels, should be very thin.

If the skirts extend below the pad or blanket, the surcingle (if used) should pass through holes made in the skirts a few inches above the lower part of the pad or blanket, so that they may not chafe the horse's sides.

The stirrup leathers should be broad, and made of strong and firm materials, not elastic.

The buckle may be placed near the stirrup-iron. This precludes the necessity of raising the saddle-skirt when

the rider wishes to lengthen or shorten the stirrup leather; and can even be done with facility when mounted.

The stirrup-irons should be in size proportioned to the rider's feet; but they should be so shaped that the rider can at all times and under all circumstances, disengage the feet from them.

The distance from the bottom iron, inside, to the eye of the stirrup, should be, at least, five and a half inches; for there is safety in a high stirrup, as the rider could not be dragged if unhorsed.

The crupper, independently of its being an ornament, serves to keep the saddle in its proper place on a horse that is lower in the withers than the croup, or while on descending ground. It is absolutely necessary for the heavily laden horse travelling over an uneven country.

The breast strap is also useful, and, in fact, indispensable, on horses that are higher in the withers than the croup, particularly on ascending ground, preventing the saddle from slipping on the horse's loins. It should always be slackened when the horse drinks, and never be so tight as to impede his breathing.

Section II.—*The Bridle.*

A bridle should consist of a bit with a curb and a bridoon or snaffle, with separate headstalls united by one brow band, each with distinct reins: one of this description is sometimes called "a double bitted bridle."

SECTION III.—*The Bit.*

The bit (*see Plate* II.) is composed of five principal pieces, viz.: the mouth piece (1), the branches (2), the rings (3), the curb (4), and the cross-bar* (5). The mouth piece is divided into barrel and crook; the barrel acting upon the bars, and the crook against the *roof* of the mouth.

A medium bit has the branches straight, or when the eye of the ring is in the prolongation of the line passing through the centre of the bit and the eye of the cheek pieces. (*See Plate* III.)

A bit is mild when the ring at the lower extremity of the branch is in rear of a vertical line drawn through the eye of the cheek piece and the centre of the bit. (*See Plate* IV.)

A bit is severe when the ring of the branch is in front of the vertical line. (*See Plate* V.)

To render the severe bit more powerful, the barrel should be straight and small near the branches, and the crook elevated.

To render the mild bit milder, the barrel should be large near the branches, and almost without crook.

It will be observed that the action of the bit is on the principle of the lever, and that it is rendered more or less powerful, according to the position or distance of the eye in the cheek piece from the barrel or fulcrum.

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* The cross-bar serves to strengthen the branches of the bit and prevent them from hooking the reins of other horses.

Plate II.—The Bit and its Parts,

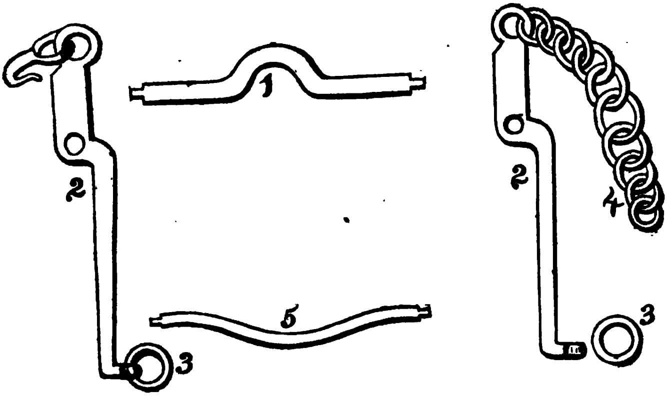

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Plate III.—Medium Bit.

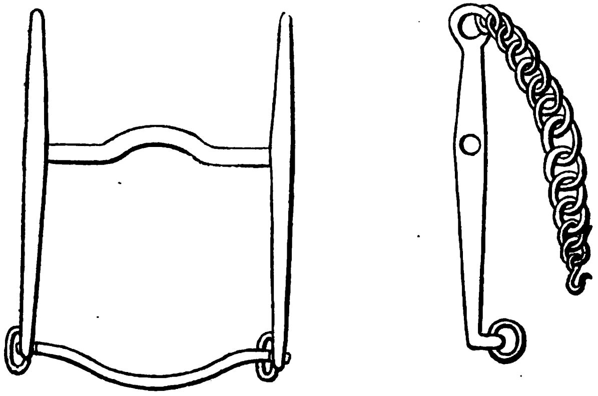

Plate IV.—Mild Bit.

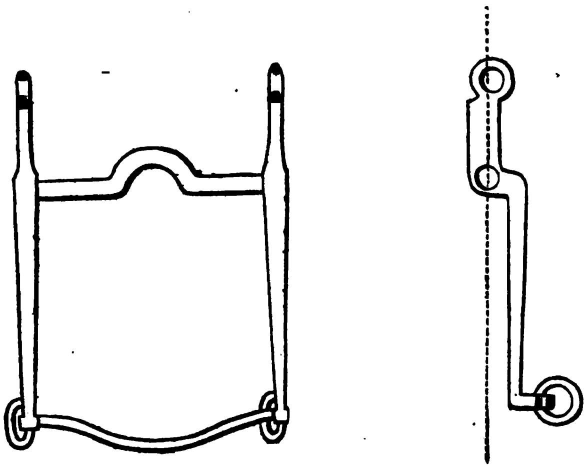

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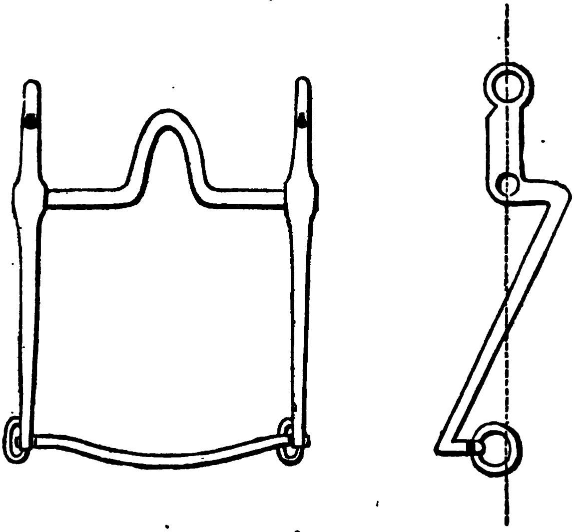
Plate V.—Severe Bit.



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The longer the cheek piece (that portion of the branch above the barrel), and the higher the eye is placed in it, the greater the resistance to the branches below the barrel, and consequently the stronger will be the impression upon the bars and chin. If the cheek piece is short, the barrel yields to the motion of the branches, and therefore produces less effect.

The Spanish bit (*see Plate* VI.) (used by the Camanche and Pawnee Indians to break wild horses) has a piece of iron fixed with a hinge to the top of the crook which encircles the lower jaw and acts as a curb. When the branches of the bit are drawn to the rear, the crook becomes elevated, and consequently this piece of iron presses powerfully against the chin.

All bits should be wide enough to admit of a free play of the cheek piece. If too wide, however, the horse becomes annoyed and attempts to catch the branches between his teeth.

The barrel of the bit should act upon the bars about a finger's breadth, or three-fourths of an inch above the tushes and double the distance above the corner teeth in mares, which have no tushes.

When the bit is too high, the horse is gagged and holds up his nose. In no case should the crook touch the palate.

The horse will be restive if the bit is so low as to jar against the tushes. He will also be inattentive to his steps and apt to stumble or fall while catching at the bit.

The curb should be hooked underneath the snaffle or bridoon, but it should not be so tight as to compress the chin when the bridle hand does not act.

The bridoon or snaffle should be in the corner of the horse's mouth without pressing against or wrinkling it.

The bit (or curb-bit as it is usually termed) powerfully controls the horse; it draws in his head and beautifully arches his neck; it makes him "light in hand," and his movements easy and graceful.

With the bridoon or snaffle (*see Plate* VIII.), the horse can take a natural position and act with more freedom. This bridle is preferable to any other, particularly when riding over uneven ground, where there are many obstacles, and also in leaping; *but if the rider cannot control his horse, he must resort to the* "CURB-BIT."

SECTION IV.—*On the Bit and its various parts.*

Bits are variously constructed to operate with different degrees of power on the several parts of the horse's mouth.

The barrel of the bit, when acting equally upon both bars of the mouth, tends to check, stop, or back the horse; and when only one bar is affected, the horse turns his head to the side.

The reader will observe that in some bits there is a crook,* which operates against the *roof* of the mouth,

* The curb has the same effect, but in a milder degree, the chin being less sensitive than the *roof* of the mouth.

Plate VIII.—The Bridoon, or Snaffle.

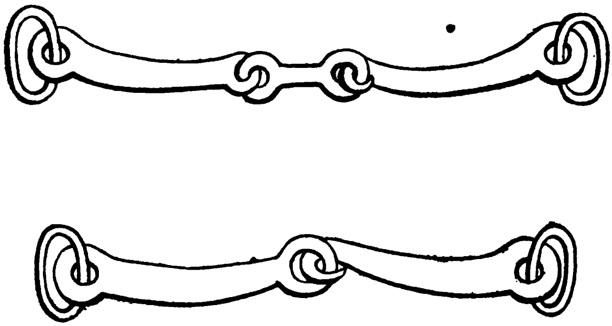
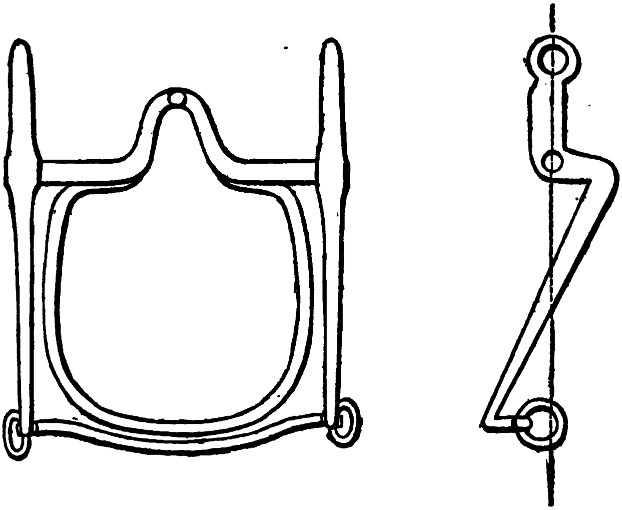


Plate VI.—Spanish Bit.



counteracting, in a certain degree, the effect of the barrel.

The question may be asked, why this counteraction, one tending to destroy the effect of the other? We answer, that if there were no crook used on some horses, they would, when the barrel of the bit acts, draw the chin too near the breast; and by thus confining the action of the shoulders, the animal would become inattentive to his steps, and be liable to stumble.

Now, as the crook has the effect of keeping a horse's *head up* in a proper position when the bridle hand acts, the reader will perceive the necessity of a bit with the crook *reversed*, on rearing horses.

It cannot be too often impressed on the reader's mind, to study closely, first, the nature and shape of the horse's mouth;* and secondly, to ascertain the result of a certain combination of powers as indicated in the external points of the horse, and the manner or kind of action—whether up, as in a rearing horse, or downward before, as in a plunging one.

* The lips and tongue are the hardest parts of the mouth upon which the bit acts; the bar, roof, and chin, the most sensitive.

CHAPTER III.

Section I.—*On the conformation of the Horse.*

As the conformation of the horse generally indicates the kind of mouth, it will be necessary to point out some of his most prominent faults.

If a horse has a short neck, clumsy limbs, heavy shoulders, or is higher in the croup than the withers, it is to be presumed that he has a bad mouth. He will bear heavily upon the bit, making use of (what jockeys term) "a fifth leg." A horse of this character always "bears watching," and the rider must keep in mind the golden rule of horsemanship—"never trust to your horse."

He will prove an unsafe leaper; for, lacking confidence in his fore parts, he seeks the aid of the bit, holds down his head so as not to see the obstacle in time to measure his leap, and, consequently, either shies, blunders, or falls over it.

To remedy this defect, select a powerful bit with short branches. This will enable the rider to draw the horse's chin towards his neck, instead of his breast.

As the horse feels the extra weight thrown upon the shoulders by the croup, the rider must favor his leap by inclining the body a little backward as the horse descends.

Horses, on the contrary, higher in the withers than

the croup,* are generally *up-headed*, and have a fine fore hand. Horses of this description show little strength in the hinder parts; they have much knee action, are tender-mouthed, and apt to rear. A mild bit will be most suitable.

As a general rule, horses with short mouths, squatted bodies, and thick, hanging lips, have round and callous bars; those of lofty action, long mouths, thin and compressed lips, sharp and sensitive bars.

SECTION II.—*To hold a Horse by the bridle when the reins are on his neck, or over the pommel of the saddle.*

The person should place himself on the near or left side of the horse, and grasp, with his right hand, both reins of the *bridoon or snaffle*, underneath and about six inches from the horse's mouth.

When the reins are not over his neck or pommel, but turned over his head, the person should hold the surplus part, or loop-end of the reins, in the left hand.

SECTION III.—*To lead the Horse.*

Hold the reins in the same manner prescribed for *holding the horse.*

If the horse starts suddenly, or attempts to jump away, the person should place his right shoulder against him.

* Horses of this kind are generally upon their haunches; they can reach, but cannot gather.

In this position, he will be enabled to hold the horse, or, at least, render his pranks harmless.

Section IV.—*To vault on the Horse.*

Place yourself close to the horse's left or near shoulder, seize with the snaffle or bridoon reins, a lock of the mane with the left hand near the withers, the right hand on the withers or pommel of the saddle; then slightly bend the knees and spring up so as to bring the body straight and the arms extended; and now pass the right leg, well extended, over the horse's croup without touching it, and seat yourself lightly.

The effort of the arms and legs should not be made at the same instant. The *strength* of the arms should be applied immediately *after* the height has been attained by *that* of the legs; for, if both were applied together, you would push yourself from the horse. Endeavor to keep the body erect, so as not to throw the breast across the horse and scramble up.

Section V.—*To vault off the Horse.*

Place the right hand on the pommel or withers, and take, with the left hand, a lock of the mane with the reins; incline the body forward, and, at the same time, raise it upon the right arm; now pass the right leg carefully over the croup, bring the heels together for an instant, and then descend to the ground.

SECTION VI.—*To mount the Horse with the aid of the stirrups.*

Place yourself opposite to and face the horse's left or near shoulder, draw up the snaffle reins gently with the right hand (in order to equalize them, and that the horse may feel the bit according to his sensibility); take a lock of the mane, with the reins in your left hand, a few inches in advance of the pommel; step back with the right foot, seize the stirrup with the right hand to steady it while placing the left foot a third of the way in.* After having the foot securely in the stirrup, hold, with the right hand, the *off cantle* of the saddle, and close to the horse's shoulder; spring from the right foot, and rise erect in the stirrup, bring the heels together for an instant, then pass the right leg, well extended, over the croup, at the same time shifting the right hand to the pommel or off holster, and seat yourself gently.†

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* Previous to placing the foot in the stirrup, take a glance at the equipments and satisfy yourself that they are properly adjusted. This precaution frequently saves trouble and prevents accidents.

Through the carelessness or ignorance of grooms, the bits are sometimes fixed too high or too low; the curb and throat strap too tight or too loose, or the girths insecure.

† Short persons, when preparing to mount, should place themselves near the horse's left flank, hold the end of the reins on the cantle with the right hand, take the stirrup with the *left hand*, place the foot in it, close to the horse's shoulder, and seize a lock of the mane with the reins.

If the rider uses a whip, it should be held in the left hand

Section VII.—*Position in the Saddle.*
(*See Plate* X.)

The body should be erect without stiffness; the small of the back somewhat drawn in; the chest protruded, and the shoulders square to the front; the buttocks bearing equally and well forward, the inner parts of the thighs embracing the saddle, and the legs hanging naturally. The loins should be well supported, and the weight of the body should rest as much as possible in the centre of the saddle, and the elbows should be steady and free from constraint.

Section VIII.—*Position of the bridle-hand.*
(*See Plate* XI.)

The elbow should hang naturally, and without pressure to the body; and the hand should be on a horizontal line with the elbow, or about four inches above the pommel. The palm of the hand should be turned sufficiently to the right to keep the elbow close and in proper position; the thumb pointing to the horse's off ear.

This is the strongest position in which the hand and arm can be placed; and, from this position, the rider is enabled to execute all the movements of the bridle-hand without abruptness.

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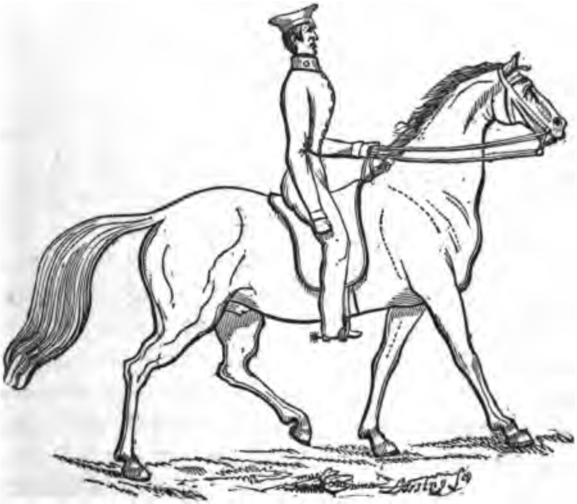
while mounting or dismounting. The rider, holding the whip in the right hand while mounting or dismounting, frequently, and unconsciously, touches the horse's flank with it, or alarms him by *switching it* in the air.

Plate X.—The Horse Represented Standing.

Plate XI.—The Walk.



Section IX.—*To adjust and hold the reins.*

Take the *bit* reins, with the right hand, at the knob or end, and raise it in order to straighten the reins and bring the flat sides together; place the little finger of the left hand between them, the back of the hand being to the front; close the hand, and let the surplus part of the reins hang over the second joint of the first finger. Seize the bridoon or snaffle reins with the right hand, and draw them over the first finger and through the left hand (the surplus part hanging below the hand); and now close the fingers and press the thumb on both reins. Drop the right hand to the side, in rear of the thigh.

Both bits should not act at the same time; but the reins should be so adjusted as to make either bit take effect by slightly turning the hand toward the body (nails upwards) for the curb, and upward and toward the body (nails downwards) for the bridoon or snaffle.

To shorten or lengthen the hold of either rein, take the surplus part with the right hand and shift the bridle hand. The rider should support the horse with the right hand, and *feel his steps* while slipping the left hand smoothly down the reins.

Section X.—*To Dismount.*

Seize the surplus parts of the reins with the right hand and place it on the off holster, or against the saddle in front of the right thigh; at the same time slip the left

hand along the reins, and grasp a lock of the mane, disengage the right foot from the stirrup, and pass the right leg, well extended, over the croup, and without touching the horse, shifting the right hand, with the reins, to the cantle. Now bring the right heel against the left, remain an instant erect in the stirrup, then descend lightly to the ground on the right foot, and disengage the left, placing both reins over the pommel of the saddle.

When the horse stands alone, or when led, the stirrups should be crossed over the saddle.

Before using the stirrups and *full bridle*, the beginner should cross the stirrups over the horse's withers and separate the bridoon or snaffle reins, holding one in each hand, the surplus parts of each passing over the second joints of the first fingers, the thumbs pressing upon them. The right arm must be held in a position prescribed for the left, and the hands about six inches apart. Spurs should not be used until the rider is confirmed in his seat.

SECTION XI.—*To shorten or lengthen the Snaffle Reins when separated.*

Seize the left rein with the forefinger and thumb of the right hand, shift the left hand along the rein and replace the right hand. To shorten or lengthen the right rein, take it with the forefinger and thumb of the left hand, shift the right hand along the rein and replace the left hand.

Section XII.—*To cross the Reins in either hand.*

To cross the reins in the left hand, draw the right rein over the first finger and through the left hand, the surplus part hanging below the little finger on the near side of the withers, and drop the right hand to the side.

To cross the reins in the right hand, draw the left rein over the first finger and through the right hand, the surplus part hanging below on the off side of the withers, and drop the left hand to the side.

Section XIII.—*The Seat and Balance.*

In the first place, it is necessary for the rider to seat himself on that part of the horse which is the centre of motion, and from which he would with most difficulty be shaken.

The seat is to be maintained only by a proper balance of the body, the clasp of the thighs and calves enabling him to recover his equilibrium and to adapt it to the most violent counteractions of the horse. Under no circumstances whatever should the rider depend on the stirrups to preserve his seat.

It is a very common error with inexperienced riders to *hold on* to the bridle or grasp the pommel in order to recover their seats, instead of accommodating themselves to the motions of the horse.

A sudden and unexpected movement of the horse al-

ways deranges the seat of the rider more or less, but it can be recovered by a pressure of the thighs and calves and a suppleness of the back.

The rider's movements should harmonize with those of the animal, and his position should be easy to himself and the horse; all of which are most calculated to ensure his own safety, and gain a perfect command over the animal.

In short, the rider should rise, descend, advance, and halt *with*, not *after* the horse. It is impossible to sit carelessly and give the proper attention to the bridle hand; and with an inexperienced or ungraceful rider a horse never appears to a good advantage.

Section XIV.—*Effects of the Reins and Legs combined*

By slightly raising, and at the same time drawing the bridle hand toward the body, and closing the legs, the rider prepares the horse for any movement. It is called *gathering the horse*, or, in other words, *pushing him to the bit.*

If the rider wishes to move forward after having gathered the horse, he should lower the bridle hand and close the legs behind the girths, or give spur (according to the sensibility of the horse) until he obeys. After the horse has obeyed, the rider must confine him to the pace he wishes, by gradually raising and drawing the bridle hand toward his body, and relaxing the pressure of the legs.

Section XV.—*On the Bridle hand and Legs.*

It will be observed that, by raising and drawing the bridle hand toward the body, the horse slackens pace; by increasing the effect of the bridle hand, he stops; and if still more augmented, he backs.

By inclining the bridle hand to the right or left, and a little forward, the rider causes the horse to describe a circle upon his hind legs or heels; if the leg or spur is applied on the side to which the turn is made, he will describe a circle upon his centre; and if the bridle hand is kept firm and steady, and the leg or spur applied a little more to the rear, he will make the circle upon his fore legs.

The reader will very readily perceive, that by inclining the bridle hand to the left, the right rein becomes pressed against the horse's neck, while the left is slackened: now, instead of the horse being governed by the action of the rein against his neck (*as some horsemen affirm*), the bit acts upon the right side of the mouth only, and consequently he turns to the left to avoid or free himself from the pressure. *Vice versâ*, turning the horse to the right.

All operations of the bridle hand should be firm, gentle, and light; and the transition gradual. The rider should frequently *feel the horse* with a gentle hand, which will make him hold up his head for the bits to act advantageously, keep him *light in hand*, and prevent the

necessity of passing abruptly from one extreme to another.

Were the rider to go at once from a firm hand to a slack one, the horse would be deprived of the support to which he trusted, and consequently be precipitated on his shoulders so as to stumble or fall. On the contrary, were he to change suddenly and abruptly from a slack rein to a tight one, he would not only injure the horse's mouth, but throw him upon his haunches with a shock, and perhaps fling himself over his head.

SECTION XVI.—*The use of the Stirrups and how to be adjusted.*

The stirrup is intended only to support the weight of the leg, enable the rider to mount and dismount, and, in extreme cases, to assist him in *regaining*, not *maintaining* his equilibrium.

It should hang with the *eye* inside and the flat sides of the leather against the saddle skirts; and when the rider's foot is in it, the flat side, instead of the edge of the leather, should be next to his leg, always placing the foot in from the outside of the iron.

When the rider stands erect in the stirrups, the space between his *fork* or crotch, and the seat of the saddle, should be four inches or the breadth of his hand.

Section XVII.—*Position of the Foot in the stirrup.*

The foot should be inserted about one-third of its length, or the *ball* resting upon the bottom iron; the heel should be about an inch lower than the toe, and the foot parallel to the horse's side.

By keeping the heel below the toe, the foot remains in the stirrup without effort; and the horse is more secure from the constant pricking of the spur.

If the stirrup is too long, or the foot not inserted far enough, it cannot support the weight of the leg; besides, the rider runs the risk of losing it at every sudden movement of the horse. If the foot is too far through, the leg cannot be supported.

The practice of standing and rising in the stirrups is common in turf and road riding; and as there is but the one simple movement of the horse, "going a-head" on level ground, an ordinary horseman can *sit him* with *apparent* skill and security to himself; but the accomplished and scientific horseman alone can conform and accommodate himself to the violent and sometimes unexpected counteractions of the animal in leaping, turning, halting, shying, &c.

Section XVIII.—*The use of the Spurs, and where to be applied.*

Spurs can be employed only with much safety and advantage by accomplished horsemen. When the spurs

become necessary, as a means of chastisement, or to urge the horse (the pressure of the legs being insufficient), they should be applied a few inches behind the girth, and *witn a touch capable of producing the desired effect.*

The spur should be applied with a force according to the sensibility of the horse, not "always vigorously."

To insure the action of the spur, the rider should turn the toe a little out.

CHAPTER IV.

SECTION I.—*On the Management of the Horse.*

BEFORE treating of the horse's paces, we deem it proper to say a few words on the subject of *animations, caresses, corrections, &c.*

A gentle pressure of the legs, a kind word from the rider, or *switching* the whip, animates the horse.*

Caresses are employed to dispel the fears of the animal and to give him confidence, or show him that the rider is satisfied with his performance.

These can be effected by the rider speaking to the horse in a kind, mild tone; relinquishing the pressure of the legs, and patting or stroking his neck.

Corrections are whipping, spurring, and speaking sharply to the horse.

Instead, however, of spurring or whipping the horse too much, to correct him in his movements, the rider should oppose him by restraint and make him perform directly the contrary. For example: if the horse backs contrary to the will of the rider, he should first apply the whip or spurs; if, by that means, he does not succeed in urging him forward, he must be assisted in his backing until he becomes heartily tired of it. Likewise, if the horse is disposed to turn around and around, the rider should also help him in that, if the contrary means (applying the opposite spur and rein) are ineffectual.

If a horse is unwilling to move forward, the rider should make him passage or go sidewise to the right or left, then urge him to the front.

When the whip is employed as a chastisement, it should be applied smartly around the belly behind the girth, or over the shoulders; but *never over the head.*

Some horses disregard the spurs but fly at the whip, and *vice versâ.* The rider, consequently, should use that which is best calculated to produce the desired effect. If either or both fail, and the horse is found to be decidedly obstinate and restive, we would recommend to the rider to part with him immediately, or at least, not attempt to conquer him *effectually* under the saddle; for it must be within the knowledge of every horseman, or dealer in horses, that a tricky, *mulish,* or restive horse, may be partially subdued and broken, but at some subsequent period will renew his old mischievous capers.

In all corrections and chastisements, the rider should endeavor rather to work upon the mind than the body of the horse.

Section II.—*The Walk.*

(*See Plate* XI.)

In this pace there are four distinct treads or beats, marked as each foot touches the ground.

First, the right or off fore foot;* secondly, the left

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* This order is reversed when the near fore foot commences the movement.

or near hind foot; thirdly, the near or left fore foot; and lastly, the right or off hind foot.

This pace is performed with the least exertion to the horse, only one foot at a time being off the ground.

The horse should put the feet flatly to the ground, in regular time, his steps being quick and animated, and measuring exact distances.

To perfect the horse in the walk, the rider should be steady in his seat, animate him with the legs or whip, and sustain him with the bridle hand.

If the rein is drawn too tight, the horse will be thrown upon his haunches, thereby diminishing the stride; if too slack, he will extend his neck, carry his head low, be inattentive to his steps, move slovenly, and occasionally stumble.

If the horse is too much urged, he will trot.

Section III.—*Turns in the Walk.*

All turns should be made slowly, combining the aid of the legs with a firm and steady bridle hand.

In executing the turns with the bridoon or snaffle reins separated, the hand to the side the turn is made, should be carried out and a little lower than the other, which must be kept in the original position for the purpose of supporting the horse after the turn is made. The elbows, of course, should be close to the body.

With the *full bridle* (bit and bridoon), or the snaffle reins crossed in either hand, the hand should be carried

forward, slightly raised, and then to the side; all comprehending but one motion.

In these turns, the horse must be sustained by gently applying the means of turning to the right after the turn to the left is executed; and *vice versâ* turning to the right. This principle must be observed in all the movements of the horse, and throughout all the paces.*

The rider must now perceive that the horse makes the turns or wheels upon three distinct pivots; his centre, on his fore feet and on his hind feet; and that he directs these movements, *before his own person,* by the bridle hand, and behind it by the spurs or whip.

The aids of the bridle hand and legs must correspond, and with a *degree* of force necessary only to carry them into effect.

If the force is insufficient, the horse will merely advance or describe a circle, or an arc of one, much larger than the rider intends. On the contrary, if the hand is abrupt, and the leg not applied to support him, he will interfere and trip himself.

At the termination of these turns or wheels, the bridle hand and legs must instantly resume their proper or original position.

The utility and necessity of the turns upon the horse's own centre, will appear more obvious in the quicker paces, and when the rider is fencing or using the sabre in the saddle.

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* For a fuller explanation of these principles, see *the gallop*.

The greatest precision and delicacy are requisite in the application of the aids. If one leg is closer than the other, the horse will throw his haunches out or in, which will cause a shortening of the step in one of the hind legs, and consequently the stride will be diminished and the cadence lost.

Section IV.—*Stops.*

(*See Plate* XV.)

In ordinary riding, the stop or halt is made gradually, and without shock to the rider or horse.

To stop a horse without injury to himself or the rider, his haunches should be brought under him by closing the legs, and the rein drawn firmly and steadily, and the rider clinging or embracing the horse with his legs and throwing himself somewhat in the cantle, *without pressing in the stirrups.*

If the rider can halt within a space of eight feet from a *full gallop*, and maintain his position, it will show the superiority of the bridle hand over the horse, and should be termed the very *acmé of horsemanship.**

Were the rider to approach suddenly and unexpectedly the brink of a precipice, a gully, or any other obstacle, he would then discover (perhaps too late) how indispensably necessary it is, not only to be a scientific horse-

* The accomplished horseman can, in a few trials, train his horse to this perfection in the halt.

man, but to have his horse trained, and at once obedient to the bridle hand under all circumstances and in every emergency.

SECTION V.—*To Back the Horse.*

In backing, there are two distinct beats of the feet: the horse raises and steps, first the left or near hind leg and the right or off fore leg at the same time; next, the right or off hind leg and the left or near fore leg. This order is reversed if the right or off hind leg begins the movement.

For a horse to back properly, he should be upon his haunches, have one of his hind legs always under him, on which to rest and balance, and to impel or push himself backwards; his head steady, and his legs well gathered.

To aid and assist the horse in this movement, the rider should incline the body slightly forward, hold the hand a little lower than usual, the reins equally and steadily, and *yield and check* instead of making a *dead pull.*

To prevent the horse from swerving, the rider should press the legs gently to the sides in rear of the girth.

If he throws the croup to the right, close the right leg or spur; if to the left, the left leg or spur.*

* The reader will bear in mind that the bridle hand causes and compels the action, and the heels or spurs direct it.

Plate XV.—The Halt.

Section VI.—*The Trot.*

(*See Plate* XIII.)

There are two beats of the feet in a trot: first, the off fore and the near hind feet together; next, the near fore and the off hind feet—two legs crosswise being off the ground, and two on.

When the rider wishes to urge the horse to go faster than he can by moving one foot after the other, as in the walk, he should raise the bridle hand and close the legs, or give spur, which will compel him to increase the pace to the trot by raising two legs at a time.

The rider should know when and how to put the horse at the *top of his speed* and not force him to *break*, when he discovers an irregularity in the beats of his feet or a loss of cadence.

The perfection of the trot depends upon the suppleness and union of action in the reaching and gathering powers of the horse.

As the horse sustains the greater portion of the weight and shock upon his fore legs, it behooves the rider to seat himself and manage the horse in such a manner as to distribute his labor equally. This is indispensably necessary, especially for horses that are higher in the withers than the croup.*

To maintain the seat in this pace, the rider should balance himself and yield to the horse's motion by rendering

* See remarks on the conformation of the horse.

the small of the back flexible, and at the same time inclining the body a little backward; not by a pressure of the knees, nor by rising and standing in the stirrups.

In the *extended* trot the horse straightens himself and moves directly forward and without restraint.

To pass to the extended trot, the rider should relax the grasp of the legs gradually, and lower the bridle hand.

To move a horse to the supple trot, he must be *well in hand*, head up, and his hind legs brought under him by an occasional pressure of the legs or spurs.

The *turns* at right angles in the trot, should correspond with the pace: they may, however, be made slower, but never faster, except by an experienced horseman.

In road riding, the horse is not subjected to so many aids of the legs and variations of the bridle hand, as in the more complicated practices of the *manège;* consequently there is less skill required on the part of the rider, and therefore some deviations from the *proper* mode of riding are admissible; such as rising in the stirrups at every stride of the horse, sitting in the cantle, &c.

The danger and insecurity, however, attending the practice of riding with very short stirrups must appear obvious to the reader. The shorter the stirrups, the more the seat is in the cantle of the saddle, consequently the clasp of the thighs is partially lost, and the rider compelled to depend solely upon his balance.

Plate XIII.—The Horse Trotting.

Section VII.—*The Gallop.*
(*See Plate* XXI.)

In this pace, the horse makes three quick and distinct *beats*: first, the near hind foot; secondly, the near fore foot and the off hind foot, which touch the ground at the same time; and lastly, the off fore foot.*

When the rider wishes to gallop from a halt, walk, or trot, he should first raise the bridle hand firmly, then slacken rein and close the legs, or give spur until the horse obeys (according to the sensibility of the horse), and confine him to the speed he wishes by drawing a firm rein and relaxing the pressure of the legs.

It is immaterial which foot leads when galloping on a straight line, provided the hind leg of the same side follows the fore leg.† It would be injurious to the horse, however, were he to lead always with the same leg.

When a horse gallops to the right, or on a circle (the rider inclining inwards and supporting himself with the outer thigh), he must lead with the off fore foot, followed by the hind foot of the same side. When galloping to the left, or on a circle to the left, he must lead with the

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* This is the order when the off fore foot leads; it is reversed when the near fore foot is in advance.

† The horse should lead with the off fore foot on *a straight line* if the rider uses a sabre; for he is more braced and able to bear the additional shock on that leg—the cuts and points being made more frequently and with greater force on the right side of the horse.

near fore foot, followed by the near hind foot. This is termed true or united.

If, in galloping to the right, the horse leads with the near fore foot, or galloping to the left with the off fore foot in advance, it is termed *false*.

If, in galloping, the horse leads with the off fore foot, followed by the near hind foot, or *vice versâ*, the horse is *disunited*. (*See Plate* XII.)

To change the step (the horse galloping with the off fore foot in advance), confining him to the line on which he is moving, or one parallel to it, the rider should draw the right rein and close the left leg.

By drawing the right rein with the right hand, or bearing the bridle hand to the right, the rider confines the action of the right shoulder; and by closing the leg or giving spur on the left side, he prevents the horse from making a turn to the right (which he would do if the opposite leg or spur were not applied), and compels him to put forward the left leg.

The rider should change from the near to the off fore foot on the same principles, but by inverse means.

In the gallop of the racer and hunter, the limbs are extended; but in the hackney or pleasure horse, the action is more confined, and consequently the pace is much slower.

To confine the horse to the *canter*, the rider should raise the bridle hand, which throws him upon his haunches, and occasionally close the legs for the purpose

Plate XXI.—Running at the Heads.

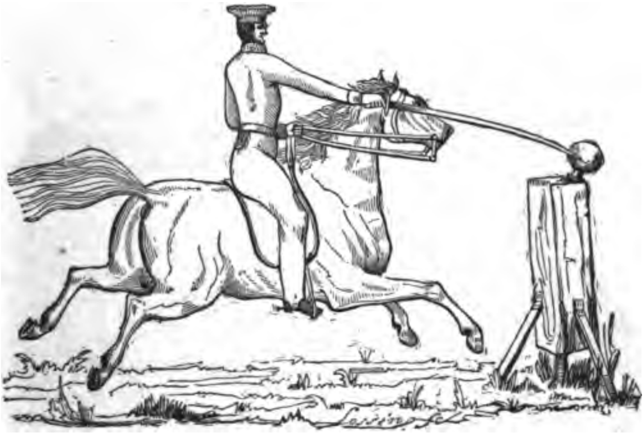


Plate XII.—The Horse Galloping Disunitedly.

of bringing the horse's legs more under him. (*See Plate* XIV.)

The *hand gallop* is a pace between the *canter* and the *extended gallop* or *run*.

The position of the horse in galloping, always calls for a corresponding one from the rider; for instance, if the horse leads with the right side, the rider's leg on that side will be more advanced than the left, and the inside of the thigh will be closer to the saddle; consequently the other thigh will be turned a little outward, and the leg further to the rear.* The hips and upper part of the body are affected in like manner.

The degree and kind of motion depend upon the position and action of the horse. For instance, if the action is high with little stride, the rider's motion will be *vertical;* on the contrary, if forward with a long stride, *horizontal.*

The rider, while galloping, should, from time to time, glance the eye upon the ground the horse is about to pass over.

SECTION VIII.—*Starts, Turns, Stops, &c*

To start from a halt, to a gallop, upon the circle, the

* The rider necessarily deviates from this position (the left leg being closer and more advanced than the right) when using the sabre to the right or right rear; but the aids of the left leg and the bridle hand must be applied, lest this counteraction swerve the horse from the true direction, or change his step.

rider should always put the shoulder of the horse in advance, by which he is to lead and turn the croup from the track toward the centre of the circle; draw the outer rein (so as to confine the action of that shoulder), and urge him forward with both legs or spurs—the outer leg or spur pressed the harder.

To strike the gallop from the walk or trot, the rider should raise the bridle hand and carry it outwards, applying the legs or spurs as prescribed for the *start*.

To turn the horse at right angles, or to change hands* (being at a gallop) by crossing the circle, the rider should, when within a few paces of the opposite side of the track, raise the bridle hand and close the outer leg (sinking a little in the saddle) to make the horse change the step.†

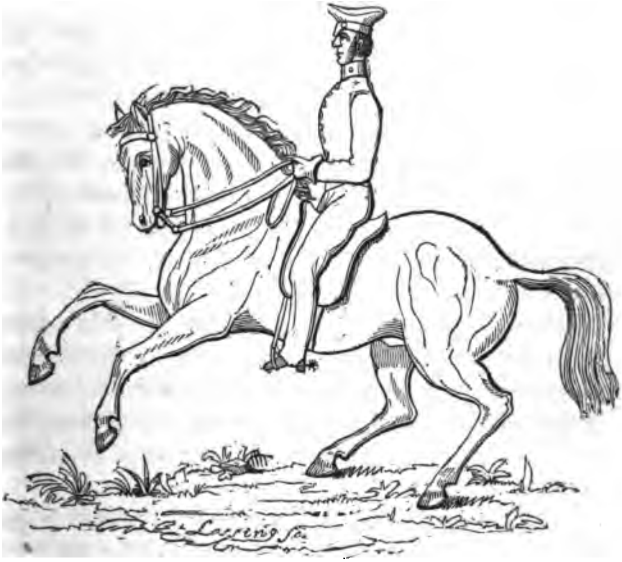
To stop the horse from the gallop, the rider should draw the reins and prepare himself for the shock when the horse's fore feet are about to touch the ground. This is the proper time to halt, being the commencement of the cadence, and immediately before the horse gathers for another stride.

In lessening the circle, the rider must use a very delicate bridle hand and sustain the horse with the inner leg; but if, after this precaution, he should change step or

* Galloping with the right side toward the centre of the circle, is termed to the right hand, and *vice versâ*.

† This should be practised upon a large circle at first, then gradually diminished (as the rider and horse improve) until the horse turns upon his own centre.

Plate XIV.—The Horse Cantering.



bolt, the movement must be recommenced until the horse learns what is required of him.

Section IX.—*Leaping*.

The most secure position for the rider in all leaps, as in all critical situations, is to yield to the seat by bending the loins, to cling with the thighs and calves of the legs, and to accommodate himself to the horse's motions, and not depend upon the stirrups for support.

The reader should bear in mind that the weight of the body alone presses in the seat, and that a pressure in the stirrups tends to lift him from the saddle and lessen the clasp of the thighs.

Leaping a ditch, gully, or space (*See Plate* XVIII.), the rider should give the reins (to enable the horse to extend his neck, see the object, and to measure his steps), maintain his seat erect, yield the body slightly, and cling with the legs. While the horse is descending, the reins should be gathered in order to support and check him after he strikes the ground.

We must again observe *that the stirrups are no security to the rider's seat in any situation whatever.*

A ditch for practising the leap, should be twenty feet long, two or four feet wide, and one deep. The length may be increased according to the number of horses leaping together.*

* The same rules should govern two or more persons leaping the bar or ditch together, as in leaping singly. (*See Plates* XIX. and XX.)

In all leaps the bridle hand should be yielded.

The rider should *know his horse well* before he attemps a high leap. He should commence, first, over a bar about six inches from the ground at a halt and a gallop, then gradually increase the height according to the powers of the horse.

Several instances, however, have come under our observation, of horsemen having been obliged to *raise their horses* (being heavy in the fore hand) over obstacles by a firm and hard pull.

The degree in which a horse should be gathered and animated in leaping, depends much on his temperament and conformation, and must be left to the judgment and decision of the rider.

In the *standing leap* over the bar (*See Plate* XVI.), the rider should incline the body forward when the horse rises, so as not to check nor pull him over backward.

This leap is difficult "to sit," being sudden and instantaneous, and, for a moment, leaving the rider in a helpless situation.

The *flying leap* (*See Plate* XVII.), on the contrary, is comparatively easy for the rider and horse; for it is a mere continuation of the canter or gallop, with a slight acceleration of rise and speed while clearing the obstacle.

The body, in this leap, should be erect, but slightly inclined backward or forward, according to the kind of leap, while the horse descends. For instance, if he strikes the fore feet first, the rider should lean a little

Plate XVIII.—The Horse Leaping the Ditch at a Gallop.

Plate XIX.—Two Horses Leaping the Ditch at a Gallop

Plate XX.—Two Horses Leaping the Bar at a Gallop.

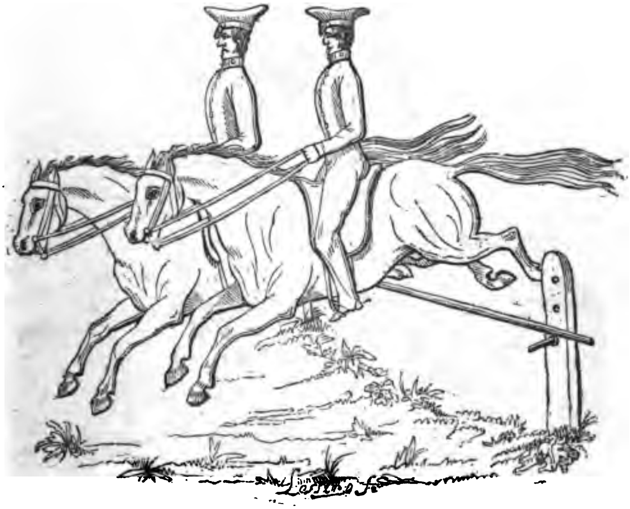


Plate XVI.—The Rise in the Standing Leap over the Bar.

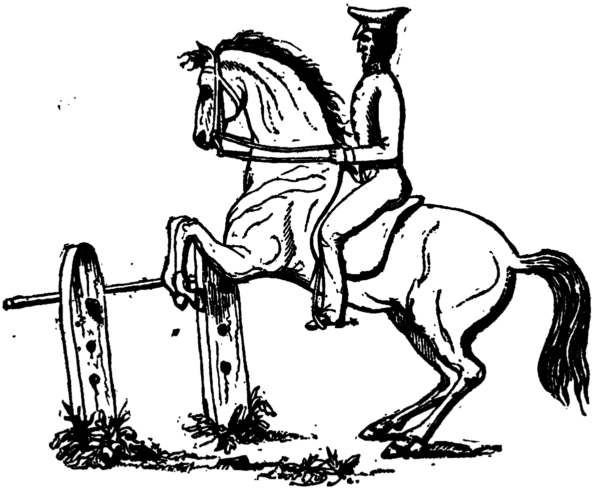
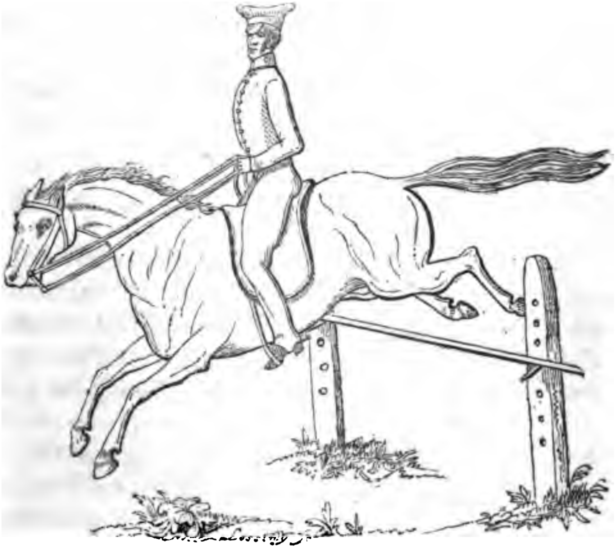


Plate XVII.—The Horse Leaping the Bar at a Gallop.



backward and support him with the rein; if, on the contrary, he comes to the ground with the hind feet first, the rider must sit erect or incline the body forward and check him when his fore feet are *about* to touch.

After the rider can leap a single bar without having his seat deranged, he should place three or four bars so far apart as to admit of one or two jumps between each one: afterwards close them (according to the reach of the horse), and compel him to clear them all by a succession of leaps, and *without* an intermediate jump or stride. This is the perfection of leaping.

Section X.— *To Passage or Move the Horse Sidewise.*

The rider, to passage to the right at a walk, trot, or canter, should sit well forward, clasp with the thighs, bear the bridle hand up and to the right (in order that the shoulder may precede the movement of the haunches), and close the left leg, spur or whip behind the girth. *Vice versâ*, passaging to the left.

Whenever a whip is carried, the point or lash should be held downward toward his flank, and out of his sight, lest it alarm or unnecessarily animate him.

As some horses obey more readily the whip than the spur, it may be carried in the left hand (the reins being in the right hand), and applied gently to his flank for the purpose of making him pass his croup to the right. If the left leg is *kept near* during this operation, the horse,

in a few trials, will yield to its pressure without the aid of the whip.

Section XI.—*Running at the Heads and Rings.*

(*See Plate* XXI.)

This practice is a source of very great amusement as well as instruction, and it will fully test the skill of the rider in horsemanship and the use of the sabre.

For this purpose place six or more posts (five and a half feet high), about twenty feet apart on a straight line, square, or circle, and on the top of each, put a ball (the size of a man's head) made of canvass, stuffed with hay or straw.

The rings should be two or five inches in diameter, and sewed in the ends of a strap nine inches long, and suspended from an arm fixed in one of the head posts (*See Plate* IX.); and this should be projected over the track in such a way that the rider may pass under it with his right shoulder.

It should hang a few inches above the rider's head, but raised when taken in the leap. (*See Plate* XXIV.)

The *points only* are used in taking the ring (*See Plate* XXII.), the rider extricating it from the sabre by dropping the point downward to the right side of the horse, arm extended; then returning to the *engage*, and instantly preparing for the next cut or point.

In order to accustom the horse to passing the posts, and to prevent him from shying when the balls are

Plate IX.—Ring-Post.

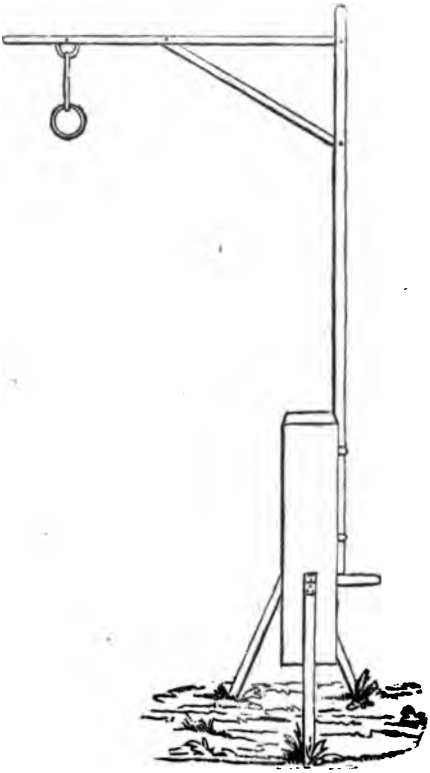


Plate XXIV.—Taking the Ring in the Leap.

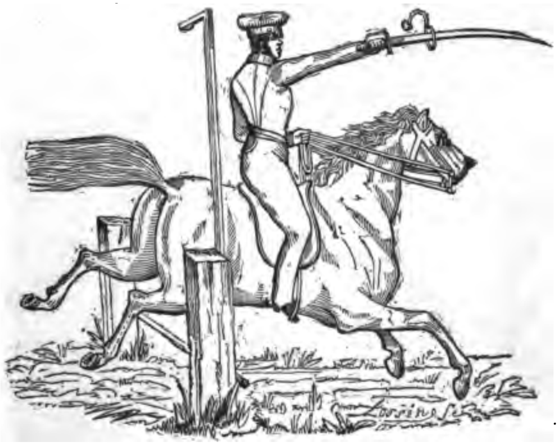
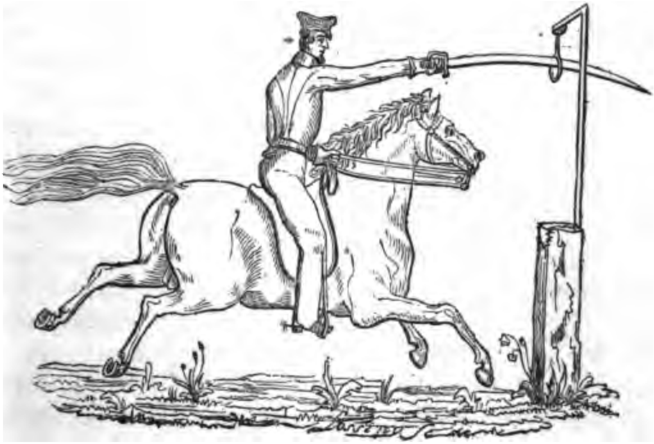


Plate XXII.—Running at the Rings.



knocked about, the rider should commence the movement at a walk and exert the strength of the arm alone in making the cuts and points, lest he derange his own position in the saddle, and swerve the horse from the track.

While *running* at the heads and rings,* the principles of the gallop must be observed.

As the cuts and points are made oftener and with more effect on the *right* side of the horse, the posts should be placed on *that* side.

The rider may, however, *change hands*, making the cuts and points on the left side of the horse; and to vary the practice still more, he should place the posts in two rows on either side of the track, and cut and point at the first ball on the right, the next on the left, and so on; the distance from post to post being great enough to allow the rider time to prepare for the next cut or point, and to guide his horse.

After the rider has become expert at this practice, the balls should be placed on shorter posts or blocks, and finally on the ground (*See Plate* XXIII.), cutting and pointing at a *full gallop*.†

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* This practice can also be done with the lance.

† The body should be inclined forward and over the horse's right shoulder, the rider maintaining his seat by closing or clinging with the calves of the legs, and not trusting to the right stirrup for support. He may, when obliged to stoop very low' sustain himself with the left wrist against the pommel of the saddle, giving great attention, however, to the bridle hand, lest, by the inclination of the body, the horse is caused to deviate from the true direction.

Before attempting this difficult and *apparently dangerous* exercise, the rider should not fail to examine carefully the equipments and satisfy himself of the strength and security of the girths, stirrup leathers, &c. In a word, the success and safety of the rider in almost every performance of the horse depend materially upon the proper adjustment of the appointments.

Section XII.—*Pistol Practice.*

As there is a pistol exercise embraced in almost every system of cavalry tactics, we have deemed it unnecessary to *swell* this work with all the details of drawing, loading, firing, and returning pistol.

We shall merely give the safest and most expeditious mode of cocking the pistol without the aid of the bridle hand, together with a few hints on firing, &c.

After drawing the pistol from the holster, hold it vertically in the right hand, arm half extended, the barrel or cock to the left, the thumb extended on the hammer or screw of the cock, the middle finger under, and the fore finger above or within the guard to steady it while cocking

To fire the pistol (*See Plate* XXV.), hold it in the manner prescribed for cocking, and when at the proper distance from the object to be fired at, drop the muzzle and pull trigger.

In firing at the heads, the principles of the gallop

Plate XXIII.—Running at the Ball upon the Ground.

Plate XXV.—Firing the Pistol at the Head to the Right-Front.

should be observed, and the trigger pulled at the instant the horse rises.

The surest direction to fire at the gallop is, to the front and rear. The rider, however, can, with little practice, fire with considerable accuracy to the right and left front, or right and left rear.

When firing at an object over the horse's left shoulder, to the rear over his croup, or near on the ground at either side, the arm should be extended.

Before firing with ball-cartridge, the pistol should be loaded with blank cartridge and a wet wad, which will be sufficient to knock off a ball from a post at a distance of three or four yards.

Firing to the left rear may be done either over or under the bridle arm: if under, the elbow should be slightly detached from the body without affecting the position of the bridle hand.

As the rider will find it impracticable to draw sabre, after firing (being at a gallop), quick enough to take the heads and rings in his course, he may, previous to drawing pistol, place the sabre in the bridle hand diagonally across the horse's neck, edge to the front, and point to the left front, to enable him to grasp it immediately after *returning*, or securing the pistol under the bridle arm.

The rider, to perfect himself in this practice, should gallop toward, and when within ten or fifteen paces of the object, turn immediately to the right or left about and fire at it over the horse's croup. (*See Plate* XXVII.) Also to fire at an object in the leap. (*See Plate* XXVI.)

CHAPTER V.

Section I.—*On the Vices of the Horse.*

As resistance in horses proceeds from spirit and vice, mal-formation, mal-treatment, or an improper adjustment of the equipments, the rider, before mounting one of this character, should examine minutely every portion of the bridle and saddle affecting him.

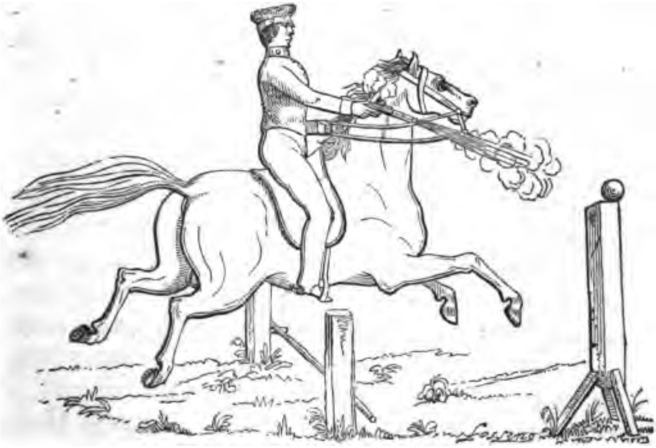
The vices to which some horses are addicted, are restiveness, shying, plunging, bolting, rearing, kicking, &c. We will examine them severally, and give, as far as practicable, a remedy.

Restiveness in a horse consists in turning round and round, moving backward and forward, standing *stock-still,* and sidling or passaging contrary to the will of the rider. It is frequently caused by bad management on the part of the rider, mal-treatment, or an improper adjustment of the equipments. For example: if the bit touches and jars the tushes, it gives him pain or annoys him, and to relieve himself, he throws up his head or draws it to his breast, turns round and round, and, in fact, attempts almost everything to free himself. He likewise does the same when the bit is so high as to gag him, or the crook to touch the palate.

If the saddle binds his shoulders too tightly, or rests upon the spine, he will crouch and sink under it, and if not immediately relieved, will become *restive.*

Plate XXVII.—Firing at a Mark to the Rear, over the Horse's Croup.

Plate XXVI.—Firing the Pistol at the Head in the Leap.



As a general rule, when the horse puts himself in an attitude of determined resistance, the rider should not contend with him; but, on the contrary, try to conquer by assisting him in all his movements until he is unwilling to continue his opposition. For example: if he backs, passages, or turns around, the rider should encourage him by all the aids necessary to *compel* the movement; and if he stands immovable, slacken the reins and assume an air of indifference. If the rider cannot effectually subdue him by those means, he never can by harsh treatment.

There are some exceptions to this rule, however, where it becomes necessary for the rider to oppose the horse. For instance: if the rider wishes to go in any direction, and the horse turns from it, he should be assisted in the turn until his head is brought around in the original direction, then urged forward. Again, if the horse passages to an object, the rider should turn his head towards it and then *back* him.

Shying consists in a horse's turning or starting suddenly around, forward, backward, or to either side. This proceeds from timidity, a want of confidence in his rider, or being unaccustomed to see or hear the object that alarms him.

To dispel the fears of the horse, the rider should caress and gently urge him to the object, not chastise him, for that would increase his fears, and at all subsequent *starts* or shies, he would jump to avoid the punishment as well as the imaginary object of fright. It will be re-

membered that a horse never shies nor springs toward the object which frightens him ; therefore, the application of the leg on the side to which he shies, becomes necessary, not only to support and partially check him, but for the maintenance of the rider in the seat.

Rearing is the most dangerous of all vices, as it endangers the rider when the horse falls over backward.

Horses of this character are generally lower at the croup than the withers, up-headed and tender-mouthed.

Whenever a horse rears, the rider should lean forward, slacken the reins,* and with the right hand he may seize a lock of the mané, and while he descends, give the spur vigorously.

If the horse does not rear so as to stand erect upon his hind feet, the rider should turn him quickly to the right or left, which will compel him to move a hind foot and throw him off his balance. If these means prove ineffectual, the rider must procure a mild bit with the crook *reversed* (*See Plate* VII.), so as to press upon the tongue when the bridle hand acts.

The expedient of vaulting from a horse, while in the act of rearing, and pulling him over backward, seldom fails to cure him of the vice; but if he is saddled, it is attended with dangerous consequences to the rider andhorse.

Stumbling is a vice which compels the rider to be always on the alert, giving all his attention to the horse.

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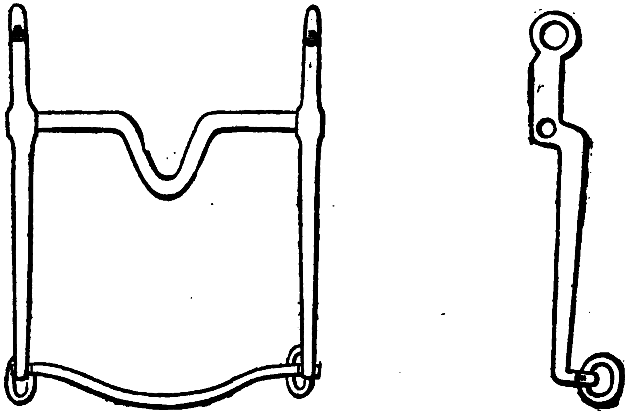
* The reins may be separated for the purpose of lowering the hands.

Plate VII.—Bit with Crook Reversed.



This is caused by a weakness in the knees, sprain in the shoulders, and from a habit of carrying the head too low.

We have already stated (see remarks on the horse, Chapter III.) that the action of the shoulders is confined when the head is too low, and that some horses, from weakness in the forehand, hold the head down and seek the aid of the bit.

To remedy this fault, procure a powerful bit with *short* branches, and keep him *constantly in hand.*

AN

IMPROVED SABRE EXERCISE.

CONTAINING

INSTRUCTIONS IN FENCING

FOR

MOUNTED AND DISMOUNTED SERVICE.

PART II.

CHAPTER VI.

RULES FOR THE SABRE EXERCISE IN THE SADDLE.

Section I.—*Cuts.*

There are only seven ways of directing the edge of the sabre.

The action of the wrist and shoulder alone should direct the blade; but the elbow may sometimes be a little bent (with safety) to give more force to the cut, thrust, or parry, particularly when acting against Infantry.

Of the seven cuts, four are made diagonally, two horizontally, and one perpendicularly.

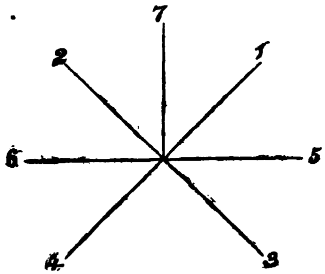
The cuts *three* and *four* should not be made in *mounted service*, except with the greatest caution; for, as in making those cuts, the body is somewhat unavoidably exposed, your adversary (if well acquainted with the science) will ever be ready to take advantage of such exposure: he will cause *openings* to induce an attack at those *points*, as a cut at the sword arm or bridle arm can be made with the greatest security, and, if well directed, with most fatal effect; and it at once decides the issue of the contest.

The edge of the sabre should lead in whatevei direction the cut is intended.

Every cut should be made with the sabre drawn toward you about an inch, lest it should not prove a *cut*.

It should be remembered that every cut made, exposes more or less of the body, and you should always be ready to guard the part exposed.

To enable you to understand the direction of the blade in the cuts, you should have a board about two feet square, and lines marked upon it, thus:



At the different points of these lines, place the figures as above represented.

Each cut is to commence at its respective figure and terminate at the centre, where the lines cross one another.

From the want of habit in the exercise of the wrist in the common occupations of life, the use of the sabre will, at first, be found extremely tiresome; and hence the closest perseverance will be necessary to attain perfection in the first lessons, which are *merely* for the purpose of acquiring suppleness in the wrist and shoulder, and to

bring those muscles of the arm into action which give the weaker man (if a swordsman) a decided advantage over the stronger, if unaccustomed to the use of the weapon.

Section II.—*Guards.*

There should be but *three* guards used, either in mounted or dismounted service; and those guards, with very little variation, will receive *all cuts* that can be made.

The *first guard* is nearly horizontal, the arm extended and hand higher than the head—the edge of the sabre up and a little inclined to the front—the point to the left front and about six higher than the hilt. This guard can be made at any point from the left rear to the rear, and will protect against cut *seven.*

As an unerring rule, keep the sword hand directed toward your antagonist's left ear (*eying* him under the sabre) lest he takes advantage of your sword arm.

The *second guard* is a hanging guard to the left side of the body, hand higher than the head, edge to the left, point of the sabre a little out to the left front, and the arm at the full extent.

In the hanging guards, you are able to protect yourself and horse by varying them quicker than your adversary can possibly give the cuts. As the formation of these *guards* is very simple and effective, they can be made with more safety, more ease, and quicker than the guards of any other broad-sword system.

The *third guard* is also a hanging guard, formed by extending the arm to the right front, hand higher than the head, edge out, and sabre nearly vertical. This *guard*, when correctly made, will, with but little variation, protect against cuts *two*, *four*, and *six*; and if extended to the right rear, will save yourself and horse from any of the above named *cuts*.

All guards should be made at the full extent of the arm.

If the guards are made close to the body, they are liable to become *broken*, and you may still receive the cut; but the further the guards are extended, the further the antagonist is kept off.

In the hanging guards—numbers *two* and *three*—the point of the sabre is sometimes thrown out or in, according as the cuts are made.

In forming the *second* and *third* guards, it matters not what your position may be in the saddle, they can be named at whatever point they are made. For instance: if you extend the arm to the front, it is called the front hanging guard; if to the right front, the right front hanging guard, and so on, until the guard is formed entirely around you; and it can be made at any point from the left rear to the rear, raising the point of the sabre over the horse's neck.

It is to be supposed that, in *single* combat, swordsmen will meet sword arm to sword arm; they will then be on equal footing as regards position.

It seldom happens (unless through exceedingly bad

horsemanship) that a person is ever attacked *singly* at his "weak quarter," *i. e.*, his left rear. He will have sufficient time to turn his horse "about" and receive his antagonist; but, if outnumbered in pursuit, he should draw pistol and fire at his pursuer, under his bridle arm, to the left rear, before he gets within reach with his sabre. After firing, he should immediately gather his sabre, and, if possible, turn to the "right-about."

If your adversary passes you, which he would not do if a swordsman, pursue and attack him at the same point, *i. e.*, the left rear.

The attack should not be made on the left side, except against *Infantry*; for your opponent has the advantage of nearly the breadth of your chest, and quite so, if to the left rear.

Section III.—*Points.*

There should be but two points used.

The *first point* is made by drawing back the sabre so that the back of the hand will be about two inches from the right cheek, the hilt firmly grasped, edge up, and point toward your antagonist.

The *second point* is used in pursuit, and made at the left rear or "weak quarter;" it is formed by drawing back the hand on the right hip, basket or guard covering the back of the hand, edge up, and point as high as the shoulder.

The greatest caution must be observed in giving point,

as there is much uncertainty in thrusting at the exact place intended.

The edge of the sabre should always be kept up when giving point, for the blade may be broken or jarred from the hand by the parry, if the flat side is presented.

The shoulder should follow the thrust as far as possible, without endangering your seat in the saddle, for the purpose of holding your adversary at a greater distance, and making yourself the more secure.

If, after every thrust, you do not keep the hand as high as the head, your antagonist will get his sabre within your guard, after the parry, which he cannot do if this rule is observed.

The second point is frequently used in dismounted service with the utmost safety and effect, for your adversary gives force to the thrust by his parry. The hand, in giving this point, should not be drawn back to the hip, except in practising the first lessons, as it gives your opponent ample time to prepare for the parry.

SECTION IV.—*Parries.*

There should be three modes of parrying when mounted.

The *left parry* is made from the first guard, parrying from the left rear to the left front, and with the back of the sabre, immediately returning to the first guard *on your left side*, ready to repeat the parry, if necessary, or make any cut, guard, or point.

In making the parry, the hand should be kept at least as high as the shoulder—arm extended.

Were your adversary to attack on your left, or left rear, he may pass you after delivering point; and if so, he can cut *two*, *four*, or *six*, and from your left front guard you can receive him. After passing beyond the reach of your sabre, he can cut at your horse's head with safety, which must be guarded against by forming the left front hanging guard, well extended.

The *right parry* is also made (from the first guard on your right) from front to rear; or, *vice versâ*, arm extended, hand as high as the shoulder, and with the back of the blade.

The parries may be made from front to rear, or rear to front on either side, when acting against *Infantry;* but they should always be executed against cavalry so as to *beat* the point of the adversary's sabre *down.*

The action, in parrying against cavalry, should proceed alone from the wrist and shoulder.

CHAPTER VII.

Section I.—*Method of Instruction.*

As it will be indispensably necessary for the troopers to be instructed *on foot* previous to exercising in the saddle, any number, from one to fifty, can be taught the *divisions* at one time.

The company being formed in single rank and *told off* by fours, the Instructor will command:

Draw Sabre.—At the word *draw*, pass the hand over briskly to the left side, run it through the sabre-knot, turn it several times in order to secure it to the wrist, and draw the sabre about ten inches from the scabbard (holding the scabbard with the left hand at the upper ring.) At the word *sabre*, raise the arm to its full extent (throwing the point to the front as if cutting four) and bring it smartly to the right side, the back of the blade resting against the shoulder, hand at the hip, and the little finger outside of the guard or gripe. This is the position of *carry sabre.*

The sabre should not be used without having a *knot* attached to it. It enables a person to recover his weapon if forced from his grasp, and, on drills, prevents accidents which are apt to occur by the sabre escaping from the hand.

To the Front take Distance for Exercise, March.—At

the word *march*, every number *one* steps nine paces to the front; number *two*, six paces; number *three*, three paces; and number *four* remains steady; each rank dressing by its own right without command.

Section II.—*Proving Distance by Files.*

To the Right; Prove Distance.—At this command, the head is turned and the arm extended to the right, point of the sabre resting on the shoulder, edge up.

Two.—At this word, the point of the sabre is extended to the right, back of the hand up and edge to the rear; the point of the sabre, the hand and shoulder horizontal.

Should the files be too close, they must take side steps to the left; the files on the right of each rank standing fast. When the files have become steady they should be commanded to *carry sabre.*

To the Front; Prove Distance.—At this command, the hand is extended to the front, the point of the blade on the shoulder, edge up.

Two.—At this word, the point of the sabre is extended to the front, back of the hand up and edge of the blade to the right; the point of the sabre, hand and shoulder horizontal. After proving distance to the front, they should be brought to *carry sabre.*

The files being in position for exercising in the *divisions*, the Instructor commands:

First Division against Cavalry, Engage.—At the

word *engage*, the right foot is removed about eighteen inches to the right, toes turned a little inward, the left hand brought in front of the belt plate (as if holding the bridle reins), the right hand to the hip, with the back up, the thumb extended along the gripe, edge of the blade to the front, and point to the left front, at the height of the shoulder.

Guard.—At this command, the arm is extended to the front, hand a little higher than the head, edge of the blade up and inclined to the front, point to the left front and about six inches higher than the hilt.

Prepare to Cut One.—At this order, the point of the sabre is thrown back over the shoulder, edge up, and the arm extended.

Cut One.—At the word *one*, the cut is made from the right to the left diagonally downward until the point of the sabre arrives in a line with the left elbow, then it is brought quickly over the left shoulder, edge up, and hand before the face.

Cut Two.—At the word *two*, the cut is made from the left to the right diagonally downward until the point arrives in a line with the right elbow, carrying the point to the rear over the right shoulder, edge up.

Cut Three.—At the word *three*, the cut is made upward from the right until the point comes in a line with the face, bringing the point briskly over the left shoulder, edge up.

Cut Four.—At the word *four*, the cut is made upward from left to right until the sabre gets in a line with

the face, bringing the blade quickly over the right shoulder, point to the rear and edge to the right.

Cut Five.—At the word *five*, the cut is made from right to left horizontally, sabre brought over the left shoulder, and edge to the left.

Cut Six.—At the word *six*, the cut is made horizontally from left to right, sabre brought over the right shoulder, and edge up.

Cut Seven.—At the word *seven*, the cut is executed perpendicularly downward until the point arrives in a line with the right shoulder.

First Point.—At the word *point*, the hand is drawn back near the face, edge of the sabre up, and the hilt firmly grasped.

Two.—At the word *two*, the thrust is delivered to the front at the full extent of the arm, and edge up.

Right Rear Cut and Point.—At the word *point*, the cut *six* is made to the right rear (playing the sabre around the head), and the *first* point immediately delivered.

Right Parry.—At the word *parry*, the parry is made from front to rear, bringing the sabre over the right shoulder preparatory to cutting five left, palm of the hand up and as high as the shoulder, edge to the right and point to the rear.

Cut Five and Six.—At the word *six*, the eyes are turned to the left; the cut five is then made to the left, the blade brought behind the back, point to the right rear, and edge to the rear; the head is then turned to the

right, and cut *six* is made on that side, playing the point of the sabre around the head, and returning to the *engage*.

Carry Sabre.—At this command, the sabre is brought to the shoulder as prescribed for the carry, the right foot carried to the left, and the left hand dropped to the side.

Section III.—*Second Division against Cavalry, Engage.*

Left Front Guard.—The arm is extended to the left front, hand a little higher than the head, point of the sabre down, and edge to the left front.

Right Front Guard.—The point of the sabre is raised (as if over the horse's neck), arm extended to the right front, hand higher than the head, and edge in the direction of the guard.

Right Guard.—The same as the right front guard, except that the arm is shifted to the right.

Right Rear Guard.—The same as right guard, but carried to the right rear.

Rear Guard.—The edge and point of the sabre to the rear, the position of the arm as in the other hanging guards.

Left Rear Guard.—This guard, when formed from the rear guard, is made by turning the palm of the hand up, keeping the point of the sabre down, and raising the arm extended over the head until the left rear hanging guard is formed, edge to the left rear.

Left Guard.—This guard is formed by bringing the sabre opposite the left shoulder, edge out.

Left Parry.—Form the first guard and parry, from rear to front, with the back of the blade, immediately preparing for the first point to the left front.

Left Front Point.—The first point is delivered to the left front as before explained.

Cut Six Right.—The cut *six* is made to the right, and the sabre brought quickly over the head to the *engage.*

SECTION IV.—*Third Division against Infantry, Engage.*

Left Front Point.—The sabre is brought in position for *first point*, the body a little inclined over to the left, from the haunches, without bending the left knee, and the point delivered downwards to the left front.

Prepare to Cut Two.—The body is inclined over to the right, sabre brought over the left shoulder, edge up, and face turned to the right front.

Cut Two.—The cut *two* is made downwards on the right side, throwing the point of the sabre to the right rear, bringing the point to the front, edge up, and the hand as high as the head, pointing to the right rear.

Cut Three.—The cut *three* is made from the rear to the right front, bringing the sabre briskly over the right shoulder, preparing to cut *one* on the left.

Cut One.—The cut *one* is made down on the left side, throwing the point of the blade to the left rear, then bringing the point to the front, edge up, and hand as high as the shoulder.

Cut Four.—The cut *four* is made from the rear to the

left front, bringing the sabre over the left shoulder, point to the rear, and the hand extended to the front ready to cut *two* on the right side.

Cut Two.—As before, playing the sabre around, ready for first point.

Give Point.—The point is made downwards to the right front, quickly forming the *first guard* on the right, ready for the right parry.

Parry.—The parry is made from the right rear to the right front with the back of the blade, bringing the sabre by the front to the left side to *first guard*, ready for left parry.

Parry.—The parry is made from the left rear to the left front, with the back of the blade, and coming to the *engage*. The instructor will command *carry sabre.*

REST.

At this command the sabre is removed from the shoulder and laid in the left elbow, edge up, the left hand placed across the right in front of the belt-plate, and the right foot drawn back about six inches. This is the position to rest when in *extended* order. When the files are close, the *left* foot is removed to the rear, back of the left hand upon the hip, and point of the sabre resting upon the toe of the boot, edge to the right, and hand resting upon the knob of the hilt.

ATTENTION.

At this command the sabre is thrown to the front (as

if cutting four) and brought to a carry. The men, in every other respect, take the position of the soldier.

If the files are close, the point of the sabre is merely raised to the carry, and the position of the soldier resumed.

SECTION V.—*Returning Sabre.*

Return Sabre.—At the word *return*, the sabre is passed across the breast (from a carry) so that the hilt will touch the left shoulder, edge to the front, and point up, immediately letting the point fall to the rear, then raising the hand as high as the head, passing the side of the blade close to the arm, and returning it within ten inches of the hilt.

Sabre.—At the word *sabre*, push it to the hilt, free the right hand from the sabre-knot, and drop it to the side.

SECTION VI.—*Manual Exercise.*

The company being paraded in single rank, the instructor will command:

Draw sabre.	(As before	directed.)
Tell off by fours from the right.	"	"
To the front, take distance for exercise.	"	"
To the right, prove distance.	"	"
To the front, prove distance.	"	"
Carry sabre	"	"

n the company is thus prepared, it will be exer- the following manner:

Section VII.—*Divisions.*

WORDS OF COMMAND.

Division against Cavalry, Engage.—Guard, pre- cut one. Cut one, two, three, four, five, six, seven. give point, two. Right rear, cut and point. ›arry. Cut five left, and six right. Carry sabre.

nd Division against Cavalry, Engage.—Left iard. Right front guard. Right guard. Right ard. Rear guard. Left rear guard. Left guard, for left parry. Parry. Left front give point. right. Carry sabre.

d Division against Infantry, Engage.—Left front oint. Prepare to cut two. Cut two, three, . Cut one, four, two, and point to the right. arry. Left parry. Carry sabre. Rest.

CHAPTER VIII.

Section I.—*Attack and Defence, Dismounted.*

After the men are well instructed in the cavalry divisions, they will prepare for *attack* and *defence*, as follows:

Prepare for Attack and Defence.—At the word *defence*, every file will *half face* to the left, placing the heel of the right foot against the hollow of the left, the sabre at a carry.

Guard.—At the word *guard*, throw the weight of the body on the left leg, slightly bending the knee, advance the right foot about six inches, place the back of the left hand on the hip, incline the upper part of the body well forward, and form the *first* guard as before explained.

ATTACK.

Cut One.—At this command, advance the right foot so far as to straighten the left leg without removing the foot from the ground, and cut one at antagonist's left cheek, keeping the point of the blade on a horizontal line with the hand and shoulder.

DEFENCE.

Second Guard.—At the word *guard*, draw back the right foot to within six inches of the left, and form the

second guard, hand a little higher than the head, arm to the full extent and to the left front, and point of the blade dropped, eyeing your adversary under the sword arm.

The reader will bear in mind that the hanging guards (numbers two and three) are formed to the right and left, and the point of the sabre raised or lowered according to the manner and force of the cut. If the cuts are made diagonally downwards, or horizontally, the point of the blade should be raised; but, if diagonally upwards, the point must be dropped.

ATTACK.

Cut Two.—At the word *two*, step out, as in cut *one*, and cut two at your adversary's right cheek, point of the blade, hand and shoulder horizontal.*

DEFENCE.

Third Guard.—At this command, draw back the right foot (as explained in second guard) and form the *third guard* to the right front, hand higher than the head, arm extended, and point of the blade out.

As this guard (protecting against cut two) constrains the body somewhat, the first guard, carried a little to the right, is preferable; and from this position, cuts *four* and

* When the file is in the attitude of cutting or thrusting (the right foot advanced), the leg, from the knee down, should be straight.

six can be guarded against by dropping the point, and without varying the hand to the right or left.

We deem it proper to observe here, that in the *standing guards* (point of the blade up) the force of the cut must be sustained by the wrist alone; but, in the hanging guards, the shoulder receives the shock.

ATTACK.

Cut Three.—At this command, cut *three* at antagonist's left side, right or left arm, forming *first guard* immediately.

DEFENCE.

Second Guard.—At this command, form the *second* guard (as before explained) point of the blade *in*.

ATTACK.

Cut Four.—At this command, cut four at adversary's sword arm.

In making the cuts three and four the hand should never be below the shoulder.

DEFENCE.

Third Guard.—At this order, form the third guard by dropping the point, arm extended.

In all guards, care must be observed to receive the cuts on the *fort*, not the *feeble* of the blade.

The *fort* is that portion of the sabre from the hilt towards the point which enables you to resist all cuts, and parry all points without much exertion. The *feeble* is

the part of the blade near the point, by which you are unable to ward off a thrust, guard a cut, or force your adversary's blade.

ATTACK.

Cut Five.—At this command, cut five at antagonist's neck.

DEFENCE.

Second Guard.—Form the second guard (as before explained) to protect against cut *one*.

ATTACK.

Cut Six.—At this command, cut *six* at adversary's neck.

DEFENCE.

Third Guard.—Form *first* or *third* guard, as explained, to protect against cut *two*.

ATTACK.

Cut Seven.—At this command, cut *seven* on the adversary's head.

DEFENCE.

First Guard.—Form *first* guard.

ATTACK.

First Point.—At this command, bring the sabre in position for *first* point.

Two.—At this word, the thrust should be delivered with force, and the hand raised as high as the head as soon as the point is given.

DEFENCE.

Parry.—At this order, the first guard is formed.

Two.—At the word *two*, the parry will be made downwards to the right with the back of the blade, returning to the first guard.

The parry may be made to the front and at the same time returning the thrust.

ATTACK.

Second Point.—At this command, the sabre is brought back, right hand on the hip (as explained in *mounted service*).

Two.—At this word, deliver the point at antagonist's breast, raising the hand as high as the shoulder.

This point will be more effective by sinking upon the left knee and delivering it upwards against your adversary's breast; for, in the ordinary or *natural* parry downwards to the right side, your adversary's blade will slide harmlessly to your hilt. If your antagonist parries with force, incline the hand a little to the left without altering the direction of the point.

DEFENCE.

Parry.—At this command, form the *first* guard.

Two.—At the word *two*, parry the thrust by keeping the hand before the face, and describing a circle from right to left, or left to right, according to the manner the point is delivered.

Carry Sabre.

Front Face.
Rest, or Return Sabre.

SECTION II.

When the men are sufficiently practised in the attack and defence, the company will again be formed in single rank (by the command, form rank, march), and told off by *twos*. The number *ones* will advance six paces and halt. The files will prove distance to the right (as before explained), and the front rank or number *ones* will about face. The instructor should then attack them singly in order to ascertain if they take position, and make the guards and parries properly.

Whether the cuts are made separately or collectively, the invariable rule of keeping the hand directed to the antagonist's left ear must be observed, and care taken to avoid carrying the sword hand to the right of the head previous to making cuts *one*, *three*, and *five*, which exposes the body to a return of the same cuts. Upon the same principle, the hand should not be carried to the left when preparing to cut *two*, *four*, or *six*.

The right foot should be advanced in all cuts and points (as explained in cut one), and in the guards and parries; re-take position as in second guard, keeping sight of the adversary's eye.

It should be observed that the safety and advantage in giving point is in advancing the shoulder with the arm;

and inclining the body well forward, showing only your right side to the antagonist.

The *point* should never be made except when it can be applied without risk; for, if it is parried with force, it is difficult to recover the guard in time.

The guards protecting against cuts *three* and *four* may be lowered somewhat, but not so much as to guard cuts made below the knee: if your adversary should cut *three* or *four* at the leg, draw it back and cut his sword arm or head before he recovers his position.

Feints.—The *feint* is a mock assault of a cut or thrust, and is done by a cut or thrust *feigned* at one place and made at another.

The feint is practised only when in position for guarding or parrying, and the *cut* or *thrust* instantly follows, advancing the right foot as explained.

SECTION III.—*Words of Command in the Attack and Defence.*

Prepare for Attack and Defence.—Guard. Cut one, second guard. Cut two, first or third guard. Cut three, second guard. Cut four, third guard. Cut five, second guard. Cut six, third or first guard. Cut seven, first guard. First point, two, parry. Second point, two, parry. Carry sabre. Front face.

Two persons should take position (as in *prepare for attack and defence*), facing each other, and measure the distance by extending the arms and blades horizontally,

so that the points of the sabres touch each other's hilts, then put themselves in attitude for guarding, cutting and pointing, guarding and parrying, alternately, in the above order.

After the parties are expert in the attack and defence *without removing their left feet from the ground*, the one on the defensive may retire a step or two at each cut or thrust, guarding or parrying at the same time; the attacking party continuing the advance, and preserving the proper distance.

CHAPTER IX.

Lesson I.—*Fencing in the Saddle.*

(*See Plate* XXVIII.)

In this practice, two persons should be mounted, and about three feet apart, sword arm to sword arm. The horses being side to side (with their heads in opposite directions) the riders should cross sabres by forming the *first* guard to the right.

In this position they will endeavor to preserve *cutting distance* and describe a circle slowly, *without disengaging sabres.*

When they become proficient in this, the pace may be increased.

Lesson II.

(*See Plate* XXIX.)

The riders take position as in the first lesson, the one turning his horse upon his own centre, while the other describes a circle around him; first at a walk, then gradually increasing the pace.

Great care should be observed not to enlarge nor diminish the circle lest the sabres become disengaged, thereby rendering it necessary to re-commence the

movement; the great object being always to be within cutting distance.

After being sufficiently expert in describing the circle and keeping the proper distance, the one should endeavor to gain the other's left rear or "weak quarter" by quickening the pace. The one acting on the defensive must keep sword arm to sword arm with his adversary by turning his horse upon his own centre.

The reader will, in this case, perceive the advantage of acting on the defensive.

Lesson III.

(*See Plate* XXX.)

The riders take position side to side, horses' heads in the same direction, both forming the *first* guard (one on the left side, the other on the right, sabres crossed), and move at the walk, then the trot, and lastly the gallop.

The rider with the first guard formed, or first cut made on his right, is the attacking party, and should occasionally urge or check his horse for the purpose of gaining the advantage of his adversary. The one on the defensive should keep pace with his antagonist.

In the pursuit, the skilful horseman always attacks at the left rear, for he has the advantage of the width of his opponent's chest, and may cut or thrust with impunity.

In order to avoid the attack at this point, the defensive party should turn his horse immediately to the "right about" and receive his pursuer sword arm to sword arm;

Plate XXVIII.—Two Persons engaged in the First Lesson of Fencing in the Saddle.

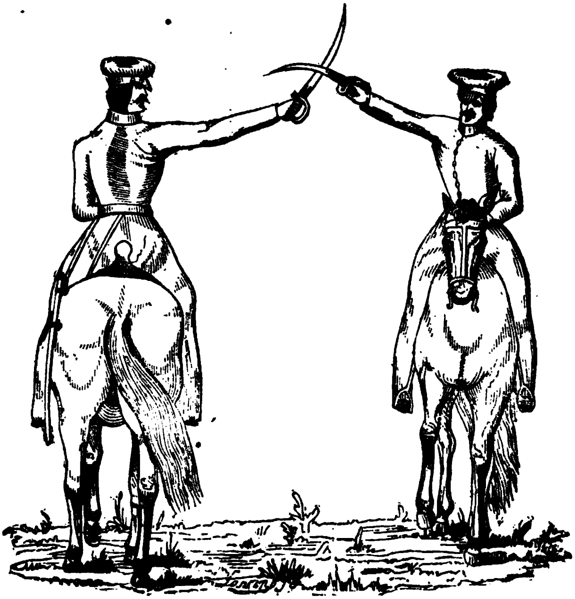
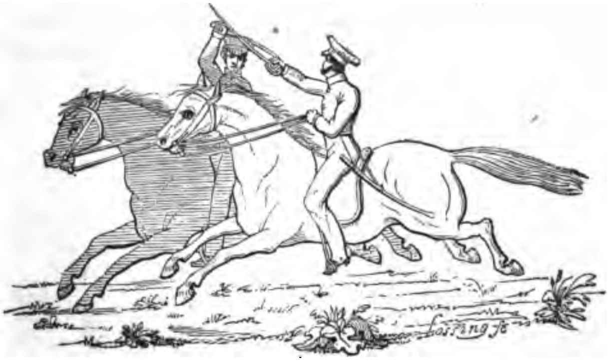


Plate XXIX.—Two Persons engaged in the Second Lesson of Fencing in the Saddle.

Plate XXX.—Two Persons engaged in the Third Lesson of Fencing in the Saddle.



or, when the attacking party has gained the left rear, suddenly check the horse that he may pass, and then pursue him.

If there is any circumstance which would prevent him doing either, he should, after receiving his antagonist on the left side, turn his horse to the "left about" on his fore legs, giving the left spur vigorously (to make him pass his croup around) and at the same time protect his head by extending the guard.

In these lessons the parties should attack and defend alternately.

FINIS.